



ST. BOTOLPH CLUB

AN EXHIBITION OF PAINTINGS

BY

CLAUDE MONET

MARCH 28th TO APRIL 9th, 1892

CLAUDE MONET.

This is probably the first time that an exhibition, devoted wholly to Monet's works, has been held in this country, and as such, may become a notable art event. The exhibition becomes doubly interesting from the fact that these twenty pictures have been loaned wholly from Boston and vicinity, and that it would not be difficult to find here in Boston twenty more pictures by the same hand, were the gallery large enough to show them to advantage.

Whatever views we may hold as to the truthfulness of the works of this leader of the impressionist school, we all must acknowledge the tremendous influence that he has already exerted upon landscape art. As a painter of world-wide fame, to take no higher view of his accomplishments, it will be well for us to study his canvases to find out the note of his painting, the story he is telling, the wonderful renderings of atmospheric effects and of broad sunlight, and his interpretation of the nature he sees and feels. Above all it will be well for us to be slow in condemning his pictures from a casual examination. Each picture represents honestly what the artist saw. They are not composed, neither are any liberties taken with nature, as under the old reign of classicism. His Mediterranean views shine with the rich warmth of the clear air in that favored region; the Seine views reflect the grey light of France, while his mountain views of "La Creuse" are sombre with the dark and eternal shadows of the rocks.

Monet is now well on in middle life. He is a man of large and vigorous physique. His mental views are as broad as the pictures which fall with such magical facility from his brush. Within the last two or three years he has become so celebrated that the privacy of his retreat in the little village of

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Giverny has become invaded. What a change from the derision with which his wonderful creations were received a few years ago! Not a very long time has passed since copper sous were placed scornfully upon the frames of his pictures when they were hung upon the exhibition wall. Now, his works are studied by artists from all parts of the world, and the critics hasten to do him justice.

Monet has never had a master. He believes in working from nature, and that every one should paint what he sees. Early in his career he fled from the schools to the fields, the meadows and the hills, and to the inspiration he has received from these teachers he has ever been loyal.

I cannot do better in closing this brief introduction to the works of this master of landscape art, than to quote the following words in regard to Monet from the pen of Octave Mirbeau: "Il habite la campagne dans un paysage choisi, en constante compagnie de ses modèles; et le plein air est son unique atelier. Aucun n'est plus orné de richesse. Et c'est là que, loin du bruit, des coteries, des jurys, des esthétiques et des hideuses jalousies, il poursuit la plus belle, la plus considérable parmi les œuvres de ce temps."

D. F.

BROOKLINE, March 25, 1892.

CATALOGUE.

No.

LOANED BY

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| 1. Fisherman's Cottage at Varengeville, 1882. | Miss Annette P. Rogers. |
| 2. Haystacks, Giverny, 1891. | Messrs. Doll & Richards. |
| 3. Winter, Argenteuil, 1875. | P. C. Brooks, Esq. |
| 4. The Seine near Giverny, 1888. | Henry Sayles, Esq. |
| 5. Wheat field, 1890. | John Nichols Brown, Esq.,
Providence. |

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| 6. | Antibes on the Mediterranean,
1888. | P. C. Brooks, Esq. |
| 7. | The Hills of Verteuil, 1880. | Desmond Fitzgerald, Esq. |
| 8. | Banks of the Seine, 1880. | P. C. Brooks, Esq. |
| 9. | Cliffs near Pourville, 1882. | Desmond Fitzgerald, Esq. |
| 10. | Le Val de Falaise, Giverny, 1885. | Desmond Fitzgerald, Esq. |
| 11. | Valley of the Creuse, 1889. | W. L. Bradley, Esq. |
| 12. | On the Seine, Autumn. | Henry Sayles, Esq. |
| 13. | Stone Pine at Antibes, 1888. | J. Foxcroft Cole, Esq. |
| 14. | Antibes, Afternoon. | S. Dacre Bush, Esq. |

15. Autumn on the Epte, 1886. Desmond Fitzgerald, Esq.
16. Haystack in Winter. Horace Lamb, Esq.
17. Sunset on the Seine, Winter, 1880. Desmond Fitzgerald, Esq.
18. Coast Guards House, Dieppe. Henry Sayles, Esq.
19. Winter at Argenteuil. Miss Annette P. Rogers.
20. Village de la Roche Blande, 1889. Lawrence Minot, Esq.
21. Ravine of the Creuse, 1889. Denman W. Ross, Esq.